The Fifteen Two-Voice Inventions of Johann Sebastian Bach

edited by

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Arthur P Schmidt.

Preface.

The text of the Bach-Gesellschaft edition has been followed. Of the various ornaments so frequently used by Bach and the other writers of his time, many are now omitted in performance by the best players and authorities. In this edition those that are either not authentic, or are such as may be left out to advantage, are enclosed in parenthesis; although, after all, it is only the judgment of the player that can determine this point. The hook that is often used to break the slur (—⌣———⌣—) is intended to show the divisions of the musical thought, and is not meant to interrupt the legato phrase. It should serve merely as a punctuation mark.

Fifteen Two-Voice Inventions.

Johann Sebastian Bach. (1685 - 1750.)

1.

Moderato.

mf espressivo

p

cresc.

mf

cresc.

f

p

cresc.

f

mf

p

cresc.

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f

poco rit.

2. **Moderato.**

p *legato*

mf

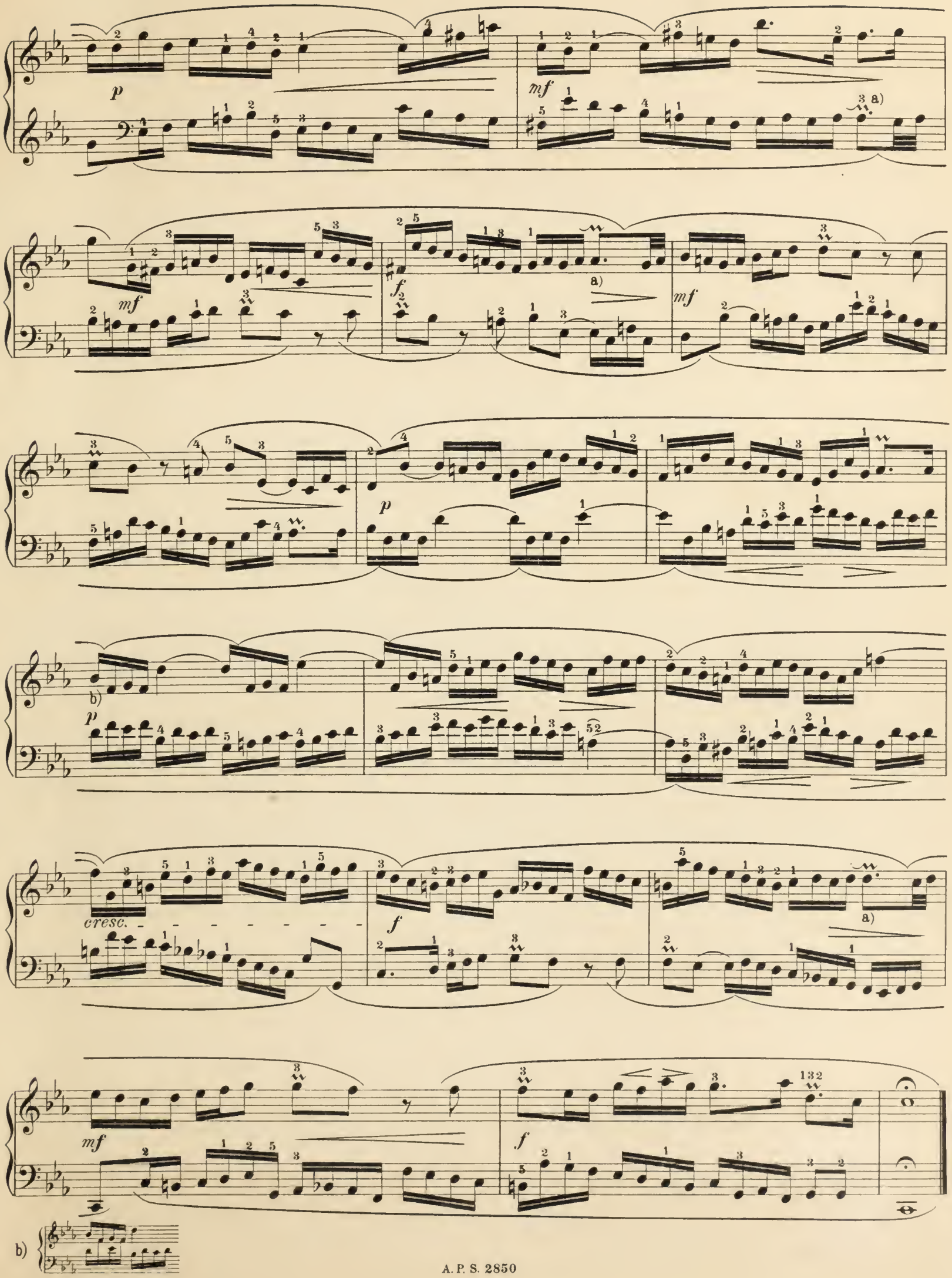
a)

p

mf

p

a) This and similar places are best played as trills:


p
mf
a)
mf
f
a)
mf
p
b)
p
cresc.
f
a)
mf
f
b)

3.

Moderato.

a) It seems improbable that this tie can be authentic.

Vivace.

4.

mf *p cresc.*

mf *dim.* *mf cresc.*

f a) *mf* b)

f b) *p*

cresc. *f*

mf *cresc.* *f* a)

a) In some editions: and: It seems more likely that the trill, or mordent, should be e f♯, although the f sharp is not indicated in any edition.

b) In some editions: and:

5.

Moderato.

p

mf

p

cresc.

f

mf

mf

a) In some editions: (𝆔)

cresc.

f

a)

dimin.

p

cresc.

mf

f

b)

Allegretto.

6.

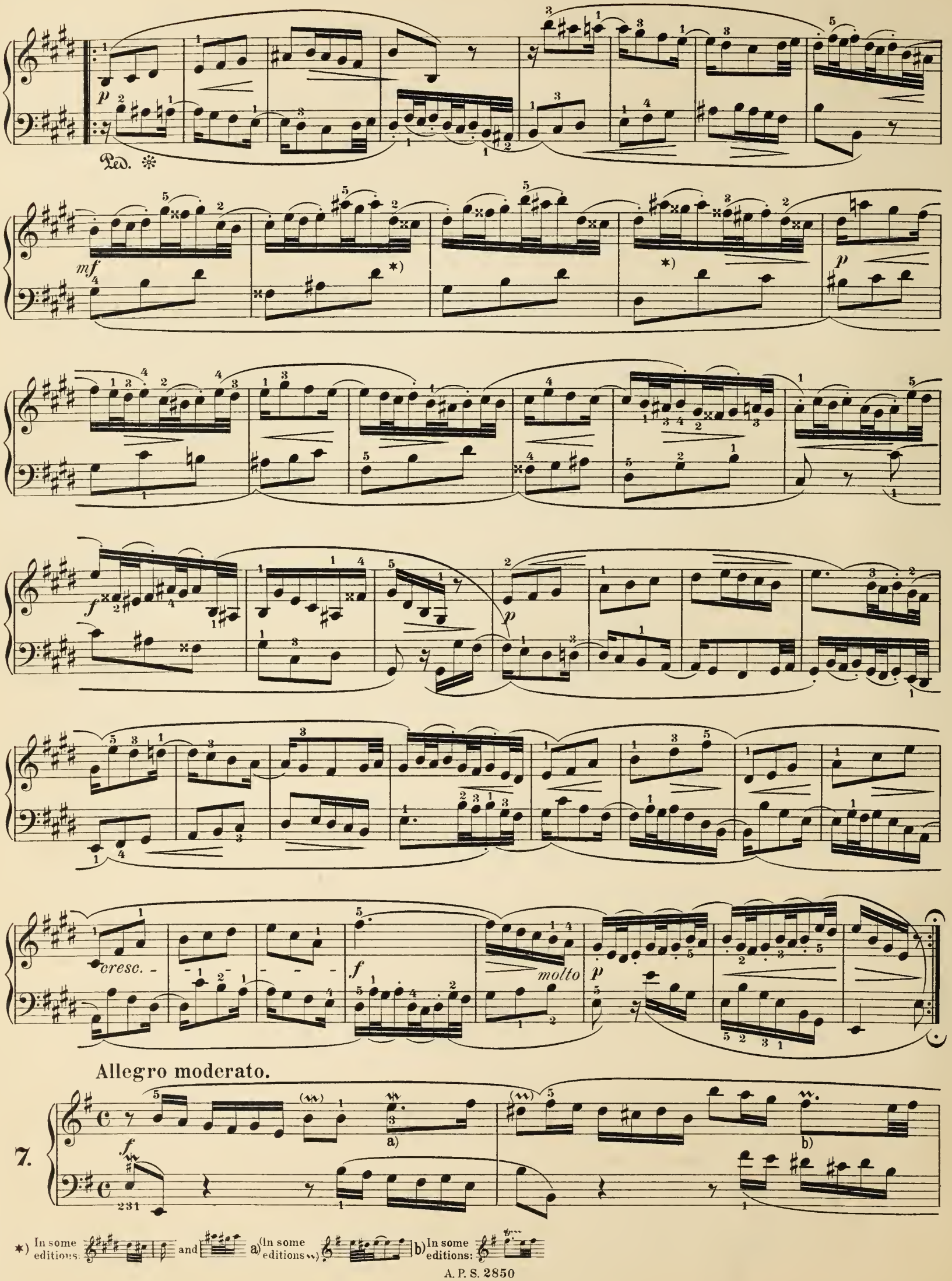
p

cresc.

mf

f

b) In some editions this is written:


Ped.
cresc.
molto
Allegro moderato.
7.
a)
b)
*) In some editions: and a) (In some editions) b) In some editions:

mf *cresc.*

f *mf* c)

f *mf* *f*

dimin.

p *cresc.*

f *mf*

c) In some editions:

8.

Allegro vivace.

f

dim.

p *cresc.*

f

mf

f

dimin.

p

cresc.

mf

dim.

p *cresc.*

f

9.

Andantino.

espressivo

p

cresc.

f

mf

dimin.

p

a) It these ornaments are played:

b)

Allegro.

10.

f a)

dimin.

mf

cresc.

f

b)

p

cresc.

c) *f*

mf

p

cresc.

f

Moderato.

11.

mf

a) The proper ending of this phrase seems to be determined by the corresponding one at b)

c) In some editions:

cresc. -

f

mf

p

cresc. -

f

a)

mf

mf

f

p

cresc. -

b)

f

a)

b) By anology with bars 8-10 this place should read:

Allegro ma non troppo.

12.

f *mf* *mf* *p* *f* *mf* *f* *mf*

a) In some editions: this, and similar places are probably better played simply as mordents(𝆔): b) In some editions there is a tie:

p *pp*

cresc. *mf*

cresc. *f*

Allegro.

13. *f* *p*

cresc. *f*

mf *dim.* *p*

mf

a)

cresc.

f

dim. *mf*

cresc.

f

Allegro moderato.

14.

mf espressivo

ten.

p

a) In some editions incorrectly:

f *ten.*

p *cresc.*

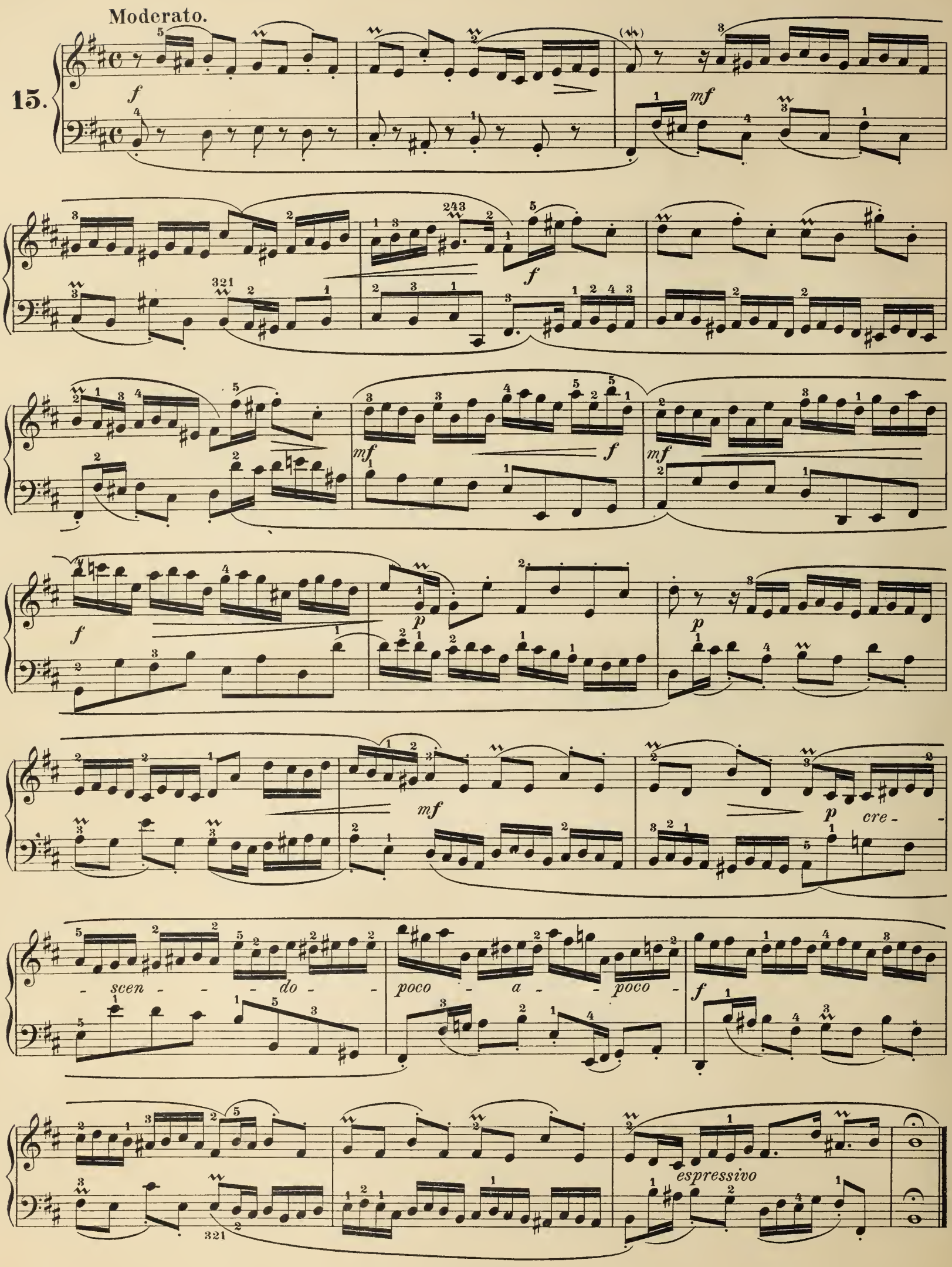
f

dim.

p *cresc.*

p

mf *cresc.* *f*


Moderato.
15.
f
mf
f
mf
f
mf
f
p
p
mf
p
cre - scen - do -
poco - a - poco -
f
espressivo